

How to Knock 'em Cold

By
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12 Knockout Punches Used By Champions

BOXING is a good temper and will-power tester. If you get a punch on the jaw that stings, don't get angry and fly at your opponent. Learn to take it and try to give it back in a level-headed manner.

Not only is this good sportsmanship, but it is the only way you can do yourself justice. Angry, wild swings will not bother a boxer who has learned to keep his head.

Don't be a hard loser. While you are boxing, put up as good a fight as is in you. But if you lose fairly, offer no alibis. If the breaks went against you or you made mistakes, keep them in mind and try to avoid them the next time.

Don't begrudge your opponent any clean-cut victory he may earn over you. Give him credit cheerfully.

Never adopt the motto, "I'll win by fair means or foul." Let your motto read "I'll win by fair means only." Don't try to get away with fouls such as holding, hitting in the breaks, etc. Just because you think the referee won't see you, is no reason for any unfair tactics.

Never lay down when boxing. This means: Never purposely put up a half-hearted bout. Do your best or don't box. This refers more directly to boxing before an audience. Give them their money's worth for the good of the game.

Several Important Suggestions

At times you will find yourself up against an opponent who gets you against the ropes and socks you right and left for all he is worth. This is confusing because, as a rule, you are not in a position to hit back. Then again, it is some times better to let him wear himself out with these occasional spurts. All this means that for such an emergency you should know how to use the "safety block."

This block consists of covering the face with both hands and bringing the forearms and elbows down in front of the body. At the same time double up slightly. This position fully protects you until the rush is over. You can watch your opponent through a crack between your gloves. Only use this block when necessary.

Studying Your Man

When you commence a bout with a stranger, it is wise to study him awhile. Do not stall while doing this sizing-up, but keep to the right and

outside his left hand. This position places you in far less danger of his right hand.

Clinching the Fist

In shutting the hands, be sure the four fingers are doubled up first. Then the thumb must be bent in front of the first and middle fingers. Be sure the point of the thumb does not project out beyond the knuckles, for you are liable to break it when hitting in this position. Don't place the thumb up on top and across the doubled-up first finger. This is entirely wrong.

Fouls

Hitting below the belt.

Hitting an opponent when down or getting up.

Holding or clinching deliberately.

Holding with one arm and hitting with other hand.

Butting with head or shoulder, or using knee.

Hitting with inside or butt of hand, wrist or elbow.

Hitting with open glove.

Roughing at the ropes.

Purposely going down without being hit.

The kidney punch is a foul.

Pivot and back-hand blows.

Profane language in the ring.

Failure to obey referee.

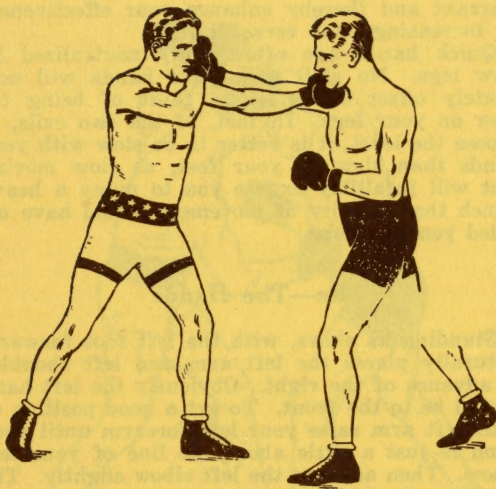
Re—The Legs

Those who have given the subject long and careful study are settled in the opinion that the proper placing of the feet is one of the first considerations.

Most men on first putting on the gloves naturally "square off" with the right foot and the right hand forward. However, there are several good reasons why the placing of the left foot and the left hand in advance is more preferable. Standing in the accepted position with the left foot forward enables one to more effectively use the right hand, which, if he be right-handed, as most boxers usually are, is his most powerful hand and arm. It also is the best position from which to make better use of your left hand for feinting, drawing and maneuvering, as the action of the left hand and arm is more free from this position. This left hand and foot in advance position also allows you to better defend yourself against your opponent's right hand, which, as a rule, is your adversary's more powerful hitting weapon.

Don't stand as the majority of beginners usually do, with their legs spread too far apart. When the legs are thus stretched and sprawled apart one is more clumsy and awkward. It interferes with rapidity of foot work. It is more difficult to quickly move about, and the boxer thus anchored on his feet is an easy target for an opponent well drilled in foot work. Besides, the further apart you spread your feet the more you lose in height. As a loss of height is a disadvantage, it may safely be said to place the feet just far enough apart to secure a firm position, but no further.

Balance evenly on both legs so as to be able to instantly step in or step back, advance or retreat, step right or step left, as combat conditions may warrant. Some authorities favor keeping a little more weight on the left foot than on the right, so that on receiving a blow one is not so easily



Guarding right swing to face and
upper-cutting left to chin.

overbalanced, as one would be if the majority of the weight was carried on the right leg. Others, especially defensive fighters, favor keeping the body-weight a little more on the right foot. However, not all authorities hold to these views as to the distribution of the body-weight on one's legs. A happy medium is to distribute the weight fairly equally on both legs and keep shifting from one position to the other as combat conditions

warrant and thereby enhance your effectiveness by increasing your versatility.

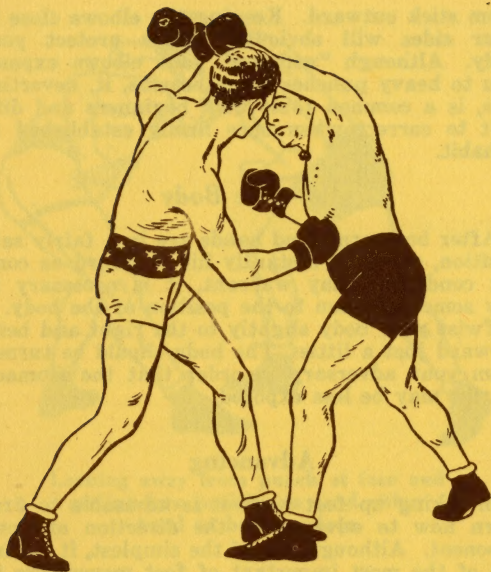
Quick hands are often sadly neutralized by slow legs. No skill with your hands will adequately offset the grievous fault of being too slow on your legs. In fact, of the two evils, to choose the least, it is better to be slow with your hands than slow on your feet, as slow moving feet will infallibly expose you to many a heavy punch that activity of movement would have enabled you to escape.

Re—The Hands

Standing as above, with the left foot forward, naturally places the left arm and left shoulder in advance of the right. Obviously the left hand should be to the front. To get a good position of your left arm raise your left forearm until your hand is just a little above the line of your left elbow. Then advance the left elbow slightly. The left arm should be extended about half way and the fist slightly closed. Let your left fist be in a straight line from your elbow to the point of your opponent's jaw.

After your left hand and arm is in a fairly good position, next raise your right hand. Bear in mind that, as a rule, the right hand at first is usually used more for guarding than for hitting.

As the "left at face" is nowadays the blow most used by the majority of sparrers, and the most common defense against this hit, if blocked or parried, is usually with the right hand, it follows that it is advisable to keep the right hand not too far away from the face. A good rule to follow for general purposes is to let your right



**Cross guard against left at face and
counter right to body.**

hand be about midway between your right eye and the position your left hand is in when standing on guard. This puts your right hand in a position from which you can easily block a punch at either your face or your body with equal degree of facility.

On guard keep your elbows down; don't let

them stick outward. Keeping the elbows close to your sides will obviously better protect your body. Although "winging" your elbows exposes you to heavy punches over the ribs, it, nevertheless, is a common fault with beginners and difficult to correct when once firmly established as a habit.

Re—The Body

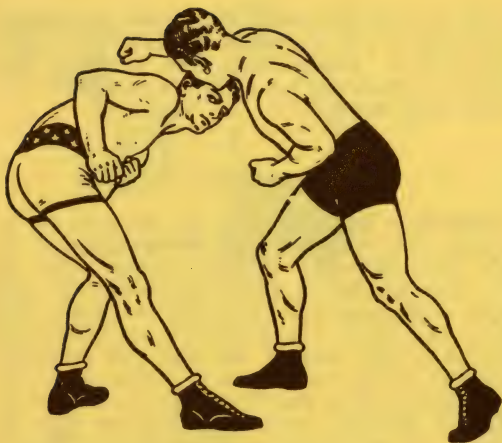
After both arms and hands are in a fairly safe position, ready to instantly hit or guard as combat conditions may warrant, it is necessary to pay some attention to the position of the body.

Twist your body slightly to the right and bend forward just a little. The body should be turned from your adversary in order that the stomach or ribs may be less exposed.

Advancing

In taking up foot work it is advisable to first learn how to advance in the direction of your opponent. Although one of the simplest, it is also one of the most important of foot movements to first acquire. Never advance in boxing as you do in walking. Walk steps are dangerous, especially when in hitting distance, because if your opponent should land as your legs are crossed, or at the moment one leg passes the other, you are likely to be floored.

To advance, step forward a short pace with your left foot in the direction of your opponent. Immediately the left foot lands, let your right foot follow an equal distance, so that your feet will again be the same relative distance apart as



**Leaning away from punch at face and
getting into position to send either
hand to body or face.**

they were just before you made your advance. This places you in position a short distance in advance of the spot you originally occupied.

As you advance, don't keep your hands in one set position. In advancing move your left hand forward in a threatening manner as though you intended to hit. Timing the forward motion of your left hand with the forward step of your left foot as you advance, is good practice. Move your left wrist and forearm as though they were one piece.

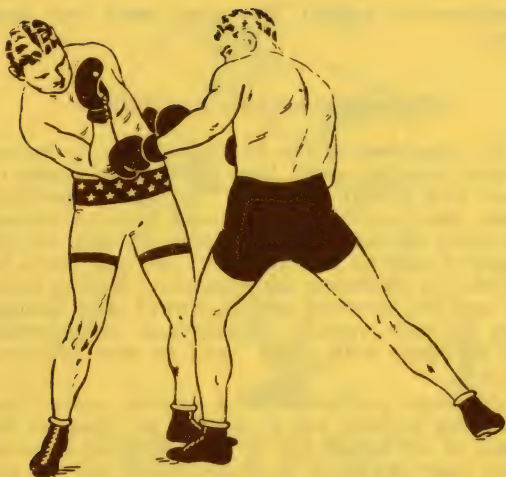
Also be sure you never drop your hands when advancing or you are likely to walk into a well-timed punch. Always have both hands in good position to instantly hit or guard as combat conditions may warrant.

Retreating

Retreating is practically the reverse of advancing. To retreat, step backward with the right foot, following in like manner with the left. The left foot is drawn backward the same length of distance first cleared by the right. This places you again "in position," but some little distance to the rear of the spot you originally occupied. At the finish of your retreat step your left foot is still to the front and the toes of the left foot pointing directly forward at your opponent. In retreating, as in advancing, be sure you keep in good position and be careful you do not get your heels too close together, nor too wide apart. Always keep your feet approximately the same separating distance apart as they were when standing in a good "on-guard position." Avoid all awkward, clumsy, shambling movements, or you are likely to trip yourself up with your own feet.

The retreat is mostly used to keep proper distance and to prevent your opponent from creeping up or getting too close to you. It is also used in case of attack by a superior or heavier opponent in order to minimize the force of his blow, in case you are hit.

One retreat step will nearly always suffice to take you safely out of danger. Besides, this will



**Blocking left at body with right elbow
and launching left upper-cut at jaw.**

place you in better position to instantly take advantage of any opening that may suddenly present itself. This is because the average boxer, in his eagerness to land, is likely to hit wild or to "open up," exposing himself to a telling hit on the part of a cool and skillful boxer who retreated in good form, or who purposely simulated an apparently careless retreat in order to draw on his opponent's wide open advance.

In retreating, or in advancing, never drop your hands. Always keep them up in good position in

readiness to protect both your head and your body.

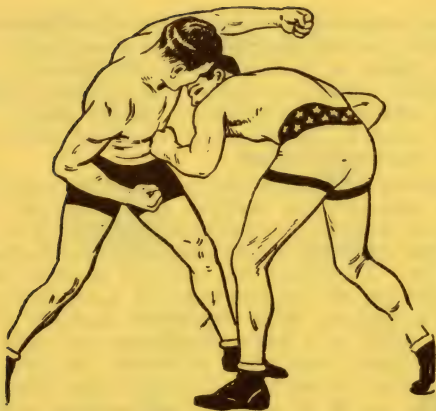
Preliminary Sparring Motions

In maneuvering for an opportunity to secure a good opening, don't keep either your hands or your feet in any one fixed "on guard" position. Keep them on the move in some good recognized sparring motion. Good sparring motions are the basis of most of the clever "in and out" work so helpful in confusing an opponent. Moving arms to and fro, forward and backward, also enables you to more readily, quickly and unexpectedly hit or guard with either hand as may be necessary.

Although performed on a smaller scale these sparring motions are so similar in action to the start of an actual hit or the taking of a guard that your opponent, in consequence, will be less able to accurately determine the real from a false. Good sparring motions are many, but one of the best to learn at this stage of your lesson is the following:

In performing this sparring motion let your arms move to and fro a short distance in such a manner that as one hand moves slightly forward, the other travels slightly backward. This keeps both hands always in ready action. One hand is always in position to hit while the other hand is in readiness to defend.

Don't open up. Move the hands alternately forward and backward a short distance. In a general way your left fist moves forward in a direct line from your left elbow to your man's jaw. As



**Ducking under a left swing and
sending left to solar plexus.**

your left hand recovers, move your right hand forward and outward, about six inches, so as to momentarily be about twelve inches or so in front of your jaw.

In this sparring motion hold your left fist so that the thumb is up, and inclined just a little to the right. Do not uselessly twist your wrists, nor wobble your hands while the arms alternately move forward and backward. In a straight left lead at the head, it is advisable to turn your left hand so that the palm side of the left hand faces downward when the hit lands, but don't uselessly twist your hands while sparring for an opening.

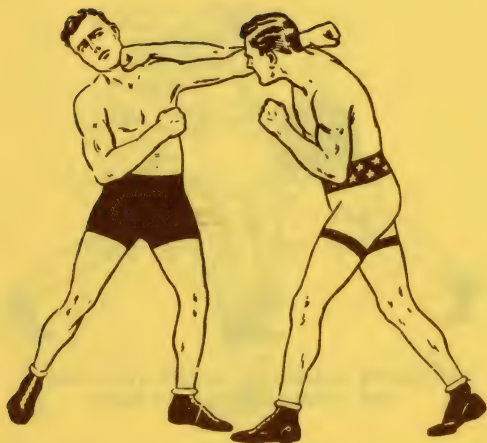
The palm side of the right hand faces outward; in other words the padded part of your right hand glove is towards you, not towards your opponent. This is a safer and stronger position from which you can more readily move your right hand to block, guard, parry or fend aside your opponent's punch.

Practice until you can perform in good form these maneuvering motions of your arms; then learn to do them in combination and in time with a slight stepping in and stepping back motion of the feet. Use your feet as well as your hands in sparring for an opening. In using your feet in co-ordination with the above motions of the arms, make it a point to always use your left foot in time with your left arm. As your left arm moves forward, let your left foot also move forward as if to step in, but without actually advancing unless necessary. In recovering, withdraw your left foot the same time you withdraw your left arm.

In retreating, as the right foot steps back let the right hand go slightly forward as if to guard, at the same time slightly drawing back the left arm in time with the slightest backward motion of the left foot.

In moving your arms, don't open yourself up; be careful you don't wing your elbows, thereby unnecessarily exposing your body. Also avoid using your arms in a stiff, strained, or awkward manner. Let your muscles be free, easy and supple. In sparring for an opening, don't tense your arms as it interferes with your speed and dexterity.

If, when sparring for an opening, you wish to draw your man on, in order to bring him within

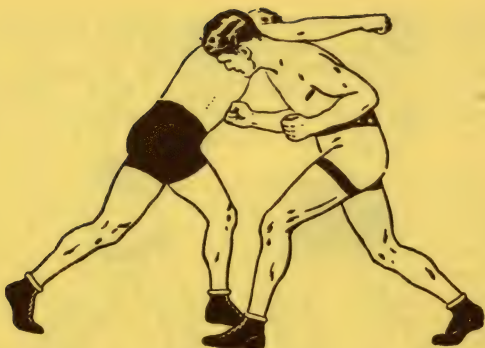


**Dodge and right hand cross counter against
straight left lead to face.**

your striking distance, you may at times use several retreat steps in succession. By making the last one shorter than usual, and then suddenly stepping in with a quick hit, you will often be able to strike a sudden and unexpected blow to good advantage.

Shifting

Shifting, as a rule, is a much neglected part of the average amateur's training. Although skill



**Slipping outside of straight right lead
and countering right to body.**

in shifting is an important factor, it unfortunately is neither studied nor practiced by the novice to the extent it should be. Shifting, if properly done, enables one to deliver some of the most powerful blows that can be hit in boxing. This is because it adds both body-swing and momentum to a punch.

In shifting, always be well poised and in such position that should your opponent miss you, you can either shift and hit both at the same time, or instead shift first and then step in and deliver a telling counter or a return blow before he can recover or get out of your reach.

With many novices the sole idea of shifting is an attempt to perform what is known as the "Fitzsimmons shift." This very effective shift



**Stopping left swing to face with right hand
and upper-cutting left to solar plexus.**

was usually executed by Fitzsimmons in the following manner: First, he intentionally missed a left swing to jaw. Then he started a right swing, also to the jaw which likewise was missed purposely. At the same time as he missed his right, he shifted the position of his feet bringing his right foot forward in advance of the left.

Fitzsimmons' fake swings were purposely made to the jaw in order to induce the opponent to raise his guard. Raising both arms exposed his opponent's body, and in consequence, paved the way for a more effective delivery of the solar

plexus punch. The finish was the driving of the left in a sort of half upper cut to the solar plexus. This is the punch that finished Corbett at Carson City and won for Fitzsimmons the World's Heavy Weight Boxing Championship honors.

What is commonly termed a double shift was made a favorite of the late Stanley Ketchell and became famous through his effective use of same. It is performed by first intentionally missing right swing, following it instantly by a left swing, which likewise was also missed purposely, thereby practically shifting its user back to the position from which he started. Finish by swinging another right, but this, the last swing, the actual blow you intend landing, should land, if possible, on the point of your opponent's jaw.

Re Foot Work

James J. Corbett is conceded to be the originator of the so-called new era of "dazzling pyrotechnics" in foot work. Ring history might have been different had Corbett swapped punches and fought toe to toe with the famous John L. Sullivan in their memorable bout at New Orleans. Pompadour Jim's foot work was fast and showy—a revelation to followers of the old school. Bob Fitzsimmons, although not so fancy on his feet, was very sure and accurate. Kid McCoy was another able exponent of clever and effective foot work. Stanley Ketchell was noted as a past master at shifting. Jack O'Brien's foot work was brilliant—always up and moving about on his toes—"handling his feet" as graceful as a dancing mas-



Blocking left swing to jaw and
sending left to chin.

ter. Although the foot work of Jack Johnson was not spectacular, he nevertheless was dangerous at all times in spite of his flat-footed method of shuffling about in the ring.

Dodging and Ducking

In lieu of guarding, blocking or otherwise deflecting with your hands or arms blows aimed at

your head, you can instead avoid an attack on that important member of your body by a slight yet timely shift of your head either to the side of, or entirely under, the attacking blow of your opponent.

The two methods of defense in which blows at your head are avoided by a timely shift of that important member of your body, are termed dodging and ducking.

In dodging, you merely slip your head to one side so as to allow the attacking blow to pass harmlessly over your shoulder, past the side of your ear. Whereas in ducking, the head and body is lowered under the attacking blow of your opponent in such a manner that the punch intended for your face passes harmlessly over your head, not past the side of your ear as it does in dodging.

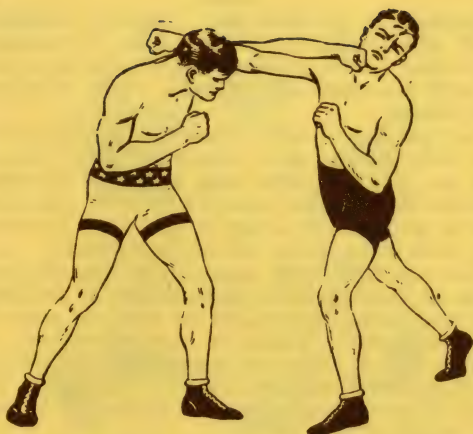
Bear in mind that when dodging to your right side, it is advisable to hit at the same time with your left fist and counter like, when dodging to the left side, it is best to dodge and to hit at the same time with your right hand.

As a general rule, the dodge is mostly used to avoid straight punches and the duck to escape either a hook or a swing.

In dodging to avoid a straight left lead at your face, shift your head to the right side in order to allow the blow to pass harmlessly over your shoulder past your left ear.

In ducking to avoid a left swing at your head, lower your head under the attacking blow and follow up the advantage it gives you by delivering a telling counter to your opponent's body.

Ducking is an especially effective means of defense in competition against a taller opponent. It gives good opportunities to deliver effective body



**Dodge and left hand cross counter
against straight right lead at face.**

punches that soon help bring a taller opponent down to your own size. Besides, effective deliveries of stiff right and left-hand body blows against an aggressive opponent's leads, will soon make him more cautious in leading in order to save his body from further punishment.

Feinting and Drawing

Feinting and drawing in boxing parlance means to mislead your opponent into thinking you intend doing one thing, when in reality you are actually

preparing to do something entirely different. Their object is not only to deceive an opponent as to your real intentions, but also to draw him out and ascertain his probable mode of attack and defense.

For instance, feint a lead for the face with your left. Should your opponent fall for the deceit, up goes his right arm to guard his face. This for the moment uncovers his body and gives you an opportunity to step in and drive the same fist—your left—to the pit of his stomach.

You can feint with your left to the face and make an opening for a right hander to the body, and vice versa, feint right to body in order to hit left at face. Again, it is comparatively an easy matter to make an opponent think you are going to hit straight at his face with your left hand, when in reality you are preparing to send your right to that point.

Should you, instead, intend shooting your left at the face, feint low with your left to give him the impression you intend hitting a hard left-hander just above the belt. If your feint at body be successful, he will naturally attempt to offer some defense against it. He may step back, but should he lower all or part of his guard he, in consequence, will expose his face more or less to your hit.

As a rule you feint at one spot in order to hit at another. Nevertheless, you can also feint at face and then follow up by actually stepping in and hitting at face in reality.

For instance, suddenly lengthen your left arm as if to strike, while at the same time advance your left foot forward in order to still further accentuate the feint. This, if properly done,



Side-step left and counter right to body.

should give your opponent the impression you intend leading left at his face. In all probability he will respond to your feint by half raising his guard, but on seeing you recover and laboring under the delusion that your intentions are not to hit at his face, but probably at his body instead, he will naturally lower his arm again. As he lowers his guard, spring in suddenly and actually do deliver your left fist to face. Because of your unexpected attack on his face, he will be less able to successfully defend himself against it. In this, one of the simplest of all feints, you do not alter either the direction of the feint nor

of the actual blow. You feint left at face and then actually do hit left at face in reality. A good ruse to work on the man who is always ready to raise his right arm guard and who would otherwise be a hard man to hit with a clean left to face, unless preceded by some effective feint to open a way for it.

Feinting and Drawing

The main object in drawing is to induce your opponent to deliver a certain blow for which you are all prepared and which it is your intention to stop or counter.

For example, you may notice that whenever you lead left at face, your opponent was partial to countering with his left at your face. In such a case, feint a left-hand lead off to his face in order to purposely draw his left-hand counter. As you purposely played for this counter, in answer to your draw, you, in consequence, are not only ready but also waiting for the particular counter you drew in order that you can sharply duck your head to your right and counter heavily with your left at the pit of his stomach.

Again, for example, you may want to land a right hander to his face. Get your distance, make a left hand feint at his head and, as your opponent answers with his left hand counter to your head as you supposed he would do, duck instantly to your left and drive your right to his head.

The right-hand body blow, another favorite with many boxers, can be drawn in the following manner: Work within hitting distance, accidentally-on-purpose raise your left arm slightly in



Side-step left against a left lead to head.

order to give him a fair chance to try for a hit at your heart with his right. As he falls for the ruse and shoots right to your body, bring your left arm close to your side and receive his punch on it, while at the same moment drive your right fist to his heart, or uppercut him with your right, if his head should be forward.

Another useful draw, but likely to react against you unless cleverly done, is to duck rather low to your left in order to invite an upper-cut on that side. Should such be his answer, then suddenly bring up your head and shoot left to op-

ponent's face. Bear in mind it must be done with speed and agility or your opponent may land on you, thereby killing your chance of scoring with the stop and counter you had played for.

You can also simulate a retreat while in reality you are in readiness to step forward again, should your opponent be deceived and come after you. Purposely drawing his advance by feigning a retreat in order to enable you to suddenly step in and attack him on his advance, gives you a good opportunity to deliver a telling hit on his advance.

You can also feign laying yourself apparently carelessly open to an attack you wish him to make and as he answers the draw with the blow you were anticipating, use your stop and counter while avoiding his answering move.

Faking a sudden unexpected rush may cause your man to leave an opening as big as a house due to his going wild in the attempt to suddenly block or otherwise evade you. A sudden side step may also cause your man to move or hit in a way you can turn to your advantage.

Defense

A good defense is at least one-half of what there is to scientific boxing. One cannot expect to always win by merely swapping punches—tactics in which the strongest, biggest, heaviest, toughest, or he who can stand the greatest amount of punishment or lands a lucky punch, usually wins.

A clever boxer well up on the defensive side of boxing, can easily make a human punching bag

of any burly opponent unskilled in the art of self defense. Making the harder hitter miss and turn that miss to good advantage; letting your opponent waste his superior strength and hitting powers by repeatedly striking empty space; slipping and shifting so as to "always be where your opponent thinks you ain't"; working round his victim as he would go around a barrel; jabbing opponent's head back with tantalizing straight lefts; side-stepping ferocious rushes; tying him up in knots by misleading puzzling feints; "drawing his punches" and skillfully combining a varied defense with effective counters, will enable a clever boxer to hit at will, have at his mercy and easily defeat men far bigger, stronger, heavier, tougher, and harder hitters than himself.

Practice Lessons in Guards and Encounters Right Arm Inside Parry Against Straight Left Lead

On opponent's straight left at face, guard right (right arm inside parry) and counter left to head.

On opponent's straight left at face, guard right (right inside parry) and counter left to body.

Left Arm Inside Parry Against Straight Right Arm Lead

On opponent's straight right at face, guard left (left arm inside parry) and counter right to head.

On opponent's straight right at face, guard left (left arm inside parry) and counter right to body.

Body Guards

On opponent's straight left at body, guard with right (right arm inside parry for body) and counter left at face.

On opponent's straight left at body guard with your right (right arm inside parry for body) and counter left to body.

On opponent's straight right at body, guard with left (left arm inside parry for body) and counter right to face.

On opponent's straight right at body, guard with left (left arm inside parry for body) and counter right to face.

On opponent's straight right at body, guard with your left and counter with your right to body.

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